to cast the first stone). But pedantry compels me to insist that Odysseus was Homer's advocate in the case against Thersites, not his 'lawyer'; in this respect, at least, Paul Turner's partially overlapping Penguin selection is more accurate as well as livelier. (I note belatedly, but have not seen, the existence of a more recent Penguin by Keith Sidwell, which must be worth a look.) *The Myths of Fiction*[20] examines the use of myth and literary allusion in the Greek novel, and effectively shows their diversity. But as a whole the volume (yet another assemblage of previously published material) is very uneven in quality and depth; the analyses are often pretty thin. They also seem to have little connection with the introductory sketch of the world in which the novels were written—which is a good thing, for I could not recognize in this sketch ('demoralization caused by living in a society in which the polis had lost its autonomy and no real, meaningful public debate was allowed . . . alienated from the present and dislocated from the past', 6) the energetic, clever, confident, and creative Greeks I have met in my own work on this period. Tim Rood[21] provides a study of the reception of two words in Xenophon—more precisely, one word twice. Or so he teasingly claims (2). In fact, some of the appropriations of those words carry with them a sense of the larger context; others do not. That variation is one of the many interesting things which his unusual choice of subject reveals. There is enough unfamiliar, sometimes surprising, material in this wide-ranging survey to keep the reader's attention; and though parading short echoes of a short phrase inevitably tends to give a fragmented impression, that is generally kept in check by a stimulating and not too heavy-handed commentary. Yet I came away only partially satisfied. Rood certainly made me want to reread the *Anabasis*, and equipped me to do so more intelligently; but he did not leave me thinking 'I must read that' of anything else. But Rood is not to blame if his authors sometimes made me wish that Xenophon's companions had confined themselves to silence and a wild surmise.

doi: 10.1017/S0017383506000313 MALCOLM HEATH

[20] *The Myths of Fiction. Studies in the Canonical Greek Novels*. By Edmund R. Cueva. Ann Arbor, University of Michigan Press, 2004. Pp. 154. Hardback £33.50.

[21] *The Sea! The Sea! The Shout of the Ten Thousand in the Modern Imagination*. By Tim Rood. London, Duckworth, 2004. Pp. x+262. Hardback £25.

Latin Literature

This collection starts with three Italian contributions to Plautine studies. For the first, a series of popular editions of the comedies I described earlier[1] now includes an edition of *Stichus*.[2] As in the previous plays, the *Mercator* and the *Persa*, and contrary to what is claimed on all three title pages, there is nothing called *Prefazione* in any of the books. However, the first sixty pages of the *Introduzione* are identical to the one found in each of the previous editions and are, presumably, Cesare Questa's *Prefazione*. The remaining twenty-two pages of the *Introduzione* to *Stichus* are

[1] *G&R* 52 [2005] 105.

[2] *Tito Maccio Plauto* Stico. Prefazione di Cesare Questa, introduzione di Elena Rossi, traduzione di Mario Scàndola. Testo latino a fronte. Classici Greci e Latini, Biblioteca Universale Rizzoli, 2005. Pp. 179. Paperback €9.00.

https://doi.org/10.1017/S0017383506000325 Published online by Cambridge University Press

specifically attributed to Elena Rossi who was, almost certainly, responsible for the corresponding pages of *Introduzione* to the *Persa*. All three editions share an unattractive contrast between the small type of the Latin on the left page and the large type of the translation on the right page; all have substantial bibliographies. The second Italian contribution to Plautine studies is a *Festschrift*[3] to mark the seventieth birthday of Cesare Questa whose contribution to the Italian series of Plautine texts was noted above. This is, however, an unusual *Festschrift* in that the contributions, six lectures, one each on the *Aulularia*, the *Casina*, the *Menaechmi*, the *Miles Gloriosus*, the *Mostellaria* and the *Pseudolus*, are all the work of the *honorand*, not of his friends and pupils. For an intriguing account of how this occurred the reader must go to the *Premessa* (pp. xv-xviii). The third Italian contribution to Plautine studies, from the same series as the *Festschrift*, and just as elegantly presented, is a text of the *Vidularia* edited by Roberto Calderan[4] and published posthumously, based on a much smaller first edition published in 1982. After several pages devoted to explaining the history of the work and revealing the high esteem both personally and academically in which the editor was held by his colleagues, there follow 35 pages on the history of modern scholarship on the text, 29 pages on the reconstruction of the plot, 21 pages on the source of the play, an excursus of three pages on the dating of Diphilus' *Schedia* and of Plautus' *Vidularia*, eight pages on the text, nine pages of the text itself, 48 pages of commentary on the text and on the fragments. There follows a fourth book on Roman comedy, also published posthumously and as a tribute to its author, a translation, in rhyming couplets, of the comedies of Terence by Frederick W. Clayton,[5] for many years Professor of Classics at Exeter. Born in 1913, he was of the generation most deeply affected by the Second World War, not least, in his case, among the code breakers in Bletchley Park. Clayton achieved in his life far more than most of us ever will, and yet he runs the risk of being thought of as someone who did not 'do' much, in the special sense of 'do' found in academia. It is to be hoped that the discovery and publication of this translation will go some way towards correcting that impression; if it succeeds it will owe much to Matthew Leigh's sensitive and learned introduction, and even more to an epilogue by one of Clayton's children, an epilogue which recounts the extraordinary life of a brilliant young scholar, an early opponent of appeasement, a code breaker, a novelist but, above all, a humanitarian who, among other things, rescued two Jewish boys from Vienna in 1942, and an enthusiast for literature much revered by his colleagues and students at Exeter. He died in 1999. There will be widespread pleasure that Peter Green, at the age of 78 (he tells us his age himself), is still able to delight us with yet another large-scale and elegantly presented work on a major classical author. His text, translation, and commentary on the Catullan corpus,[6] is accessible to the beginner and informative to the specialist. The introduction is broken up into sections, 'Life and Background', 'Lesbia/Clodia', 'The Literary Context', 'The Text: Arrangement and Transmission',

[3] *Sei Letture Plautine*. By Cesare Questa. Ludus Philologiae a cura di Cesare Questa e Renato Raffelli 14. QuattroVenti, 2004. Pp. xviii + 167. Paperback €20.00.

[4] *Vidularia* (Edizione Riveduta). A cura di Roberto Calderan. Ludus Philologiae a cura di Cesare Questa e Renato Raffelli 13. QuattroVenti, 2004. Pp. xii + 174. Paperback €18.00.

[5] *The Comedies of Terence*. Translated by Frederick W. Clayton, introduced by Matthew Leigh. University of Exeter Press, 2006. Pp. xl + 290. Hardback £45; paperback £12.99.

[6] *The Poems of Catullus. A Bilingual Edition*. By Peter Green. University of California Press, 2005. Pp. xx + 339. Hardback £15.95.

https://doi.org/10.1017/S0017383506000325 Published online by Cambridge University Press

'Reception and Interpretation', Translation and its Problems', and 'The Catullan Metres'. All but the last of these, where it would be inappropriate, involves a judicious account of the history of the issue followed by Green's own interpretation. The beginner should have no difficulty in understanding; the experienced scholar will find much to ponder. There is no disfiguring jargon. The section on metre is clearly set out and provides a basis for assessing how far Green's aim to reflect the metre in the translation has been achieved. Having found myself very much in sympathy with the whole introduction, I was a little concerned, very early in the work, to find two details in the translation which seemed to contradict the theory. In 2A, Green follows those who argue that the ambiguity of *passer* ('bird' or 'penis') is at least present in Catullus' mind. However, *passer* is the first word of the poem and is not repeated. By translating the word at the beginning of the poem as 'sparrow', and then gratuitously translating it again at line 4 (where it is not present in the Latin) as 'pecker', Green makes explicit what was at most implicit. Green is entitled to demand how else the subtle point could have been made and I acknowledge the difficulty. It may be best to deal with such issues only in the commentary. Similarly, at 4.1, Green follows Ellis in believing that the boat belongs to Catullus. The text simply does not address itself to the issue. Green, however, translates: 'That cutter that you see there, gentlemen, of mine'; not only does 'of mine' commit Green to Ellis's view, but it also creates a very awkward English word order; the natural English order would be 'That cutter of mine that you see there, gentlemen,'; but that would create an unacceptable rhythm. Its omission, however, would not seriously affect the rhythm and it would be faithful to the ambiguity of the text. In the rest of the poem, Green achieves a rhythm which admirably catches the feel of Catullus' Iambic Senarii. But it would be quite wrong to end on such minor points. This is an elegantly presented edition that will become indispensable for all readers of Catullus. Horace must be among the most appreciated of Latin poets by amateurs. There is, after all, a Horatian Society and a Virgil Society but no Plautine, Lucretian, Ovidian, or Silian society. It is also important for professionals to remember that without amateur interest and support the subject would be profoundly weaker. It is, accordingly, a great pleasure to find a new translation of Horace's *Odes* by no less a figure than the chairman of the Horatian Society, Colin Sydenham.[7] The publisher explicitly hopes that this work will be useful both as a purchase by students of Classical Studies and as a gift by fond relatives to acquaint young readers with the delights of Horace. While the latter hope may well be fulfilled, it is difficult to imagine this translation working as a text for Classical Studies students. They need to be able to press their translation in some detail, but this translation, constrained by the self-inflicted demands of rhyme, is necessarily a mass of compromises, especially of order of ideas. See, for instance, the first four lines of Sydenham's translation of 1.6:

> Let Varius, that bird of epic song,
> tell of your valour and your glorious
> exploits of leadership, alike with horse
> and ship victorious.

[7] *Horace. The Odes*. Latin text, facing verse translation, and notes. By Colin Sydenham. Duckworth, 2005. Pp. xii + 287. Paperback, £16.99.

https://doi.org/10.1017/S0017383506000325 Published online by Cambridge University Press

Maria Plaza[8] has produced a detailed study of humour in the satires of Horace, Juvenal and Persius with some allusions to the fragments of Lucilius. It would be impossible here to give a full account of this very learned but quite limpid account of humour in the satirists. The topics discussed include: what is and what is not funny according to a range of prejudices both ancient and modern? whether one can or should accept the implicit and explicit views of the satirist (Juvenal 6 is an example, but not a sole example, of the obvious difficulties here)? whether the satirist is mocking himself? where humour passes into the grotesque? These and other similar questions are addressed in great detail and with subtlety, but also with great clarity, by a thoughtful scholar who has a very sure-footed technique of analysis. Genevieve Liveley has produced a book on Ovid's love songs,[9] another work in the 'Ancients in Action' series.[10] It seems to me that Liveley has asked the wrong questions; she has not asked herself what do students need if they are to understand and appreciate these poems, but she has asked herself what she would like to write and, in particular, what would be arresting. It would, for instance, be indulgent to suggest that invoking the ladies of the Women's Institute charity calendar in an introduction to Ovid's *Fasti* was merely inappropriate; and I leave to one side the issue of whether the *Fasti* are sensibly described as 'Love Songs'. And where is the latinless student to go if he or she wishes to follow up allusions to Ovid's *Sad Songs*? With the dawn of the twenty-first century, Francento Citti and Camillo Neri[11] have decided to look back at the scholarship on the younger Seneca from the twentieth century. The work is divided into four sections entitled (I translate) 'The philosophical Seneca', 'Seneca the dramatist', 'The character of Seneca', 'Seneca in the Internet', followed by a brief conclusion. Each of these four sections is subdivided into up to eight sections contributed by a variety of scholars. The major theme of the work is the importance of Seneca's contribution to the culture and thought of the twentieth century. There are copious illustrations, many, but not all, connected with the production of plays and films based either on Seneca's tragedies or on the man himself or on themes important to him. Bristol Phoenix Press, that monument to the impossibility of crushing the spirit of John Betts, has published a volume of seventeen essays by Niall Rudd on Latin and English poetry, a splendid testimony to the breadth and depth of his scholarship.[12] There can be no better way of conveniently acquainting readers with this work than to list the titles of the individual essays. Most have been published before but I mark the hitherto unpublished works with an cross: 'Virgil's Contribution to Pastoral', †'Necessity and Invention in the *Aeneid*', †'Horace's *Odes*: a Defence of Criticism', 'Achilles or Agamemnon? Horace *Epistles* 1.2.13', 'Theme and Imagery in Propertius 2.15', 'Echo and Narcissus: a Study in Duality', †'The Topicality of Juvenal', 'The Classical Presence in *Titus Andronicus*', '*The Taming of the Shrew*: Some Classical Points of Reference', 'Milton, *Sonnet* 17 (cary no. 87): an Avoidable Controversy', 'Dryden on Horace and Juvenal', †'Problems of Patronage: Horace *Epistles*

[8] *The Function of Humour in Roman Verse Satire. Laughing and Lying*. By Maria Plaza. Oxford UP, 2006. Pp. x + 370. Hardback £55.

[9] *Ovid. Love Songs*. By Genevieve Liveley. Ancients in Action. Bristol Classical Press, 2005. Pp. 141. Paperback £10.99.

[10] See *G&R* 53 (2006) 116.

[11] *Seneca del Novecento. Sondaggi sulla fortuna di un "classico"*. By Francento Citti and Camillo Neri. Carocci editore, 2001. Pp. 271, with 16 figures. Paperback €15.49.

[12] *The Common Spring. Essays on Latin and English Poetry*. By Niall Rudd. Bristol Phoenix Press, 2005. Pp. x + 268. Hardback £39.95.

https://doi.org/10.1017/S0017383506000325 Published online by Cambridge University Press

1.7.46–98 and Swift's Imitation', 'Variation and Inversion in Pope's *Epistle to Dr Arbuthnot'*, 'The Optimistic Lines in Johnson's *The Vanity of Human Wishes'*, 'Two Invitations: Tennyson *To the Rev. F.D. Maurice* and Horace *to Maecenas* (*Odes* 3.29)', 'Romantic Love in Classical Times?', 'Classical Humanism and its Critics'. In 1999, J. N. Adams and R. G. Mayer edited a collection of essays by a wide range of scholars on the language of Latin poetry published by the British Academy. The natural successor, a book on the language of Latin prose, has now been published, also by the British Academy, edited this time by Tobias Reinhardt, Michael Lapidge and J. N. Adams.[13] The list of contributors in the two volumes has, naturally, much overlap, but all the contributors, in both volumes, have names to be conjured with. As is my usual practice with books of this kind, I shall list the titles of each essay; readers should thereby know which essays they wish to consult. After a 36 page introduction by the editors, the essays appear in roughly chronological order of their topics: 'Connections in Archaic Latin Prose', 'The Language and Style of the Fragmentary Republican Historians', 'The *Bellum Africum*', 'Hair, Hegemony, and Historiography: Caesar's Style and its Earliest Critics', 'Cicero's Adaptation of Legal Latin in the *De legibus*', 'The Language of Epicureanism in Cicero: The case of Atomism', 'Pope's Spider and Cicero's Writing', 'The Impracticability of Latin *Kunstprosa*', 'Poetic Influence on Prose: The Case of the Younger Seneca', 'The Language of Pliny the Younger', '*Omisso speciosiore stili genere*', 'The Poetics of Fiction: Poetic Influence on the Language of Apuleius' *Metamorphoses*', '*Langues réduites au lexique?* The Language of Latin Technical Prose', 'Gregory of Tours and Poetry: Prose into Verse and Verse into Prose', 'Poeticism in Pre-Conquest Anglo-Latin Prose', 'The Varieties of Bede's Prose', 'Translator's Latin', 'Realistic Writing in the Tenth Century: Gerhard of Augsburg's *Vita S. Uodalrici*', 'William of Malmesbury and the Latin Classics Revisited', 'Metrical and Rhythmical Clausulae in Medieval Latin Prose: Some Aspects and Problems'.

doi: 10.1017/S0017383506000325 D. E. HILL

[13] *Aspects of the Language of Latin Prose*. Edited by Tobias Reinhardt, Michael Lapidge, and J. N. Adams. Published for the British Academy by Oxford UP, 2005. Pp. xii + 497. Hardback £50.

Greek History

Textbooks in Greek history seem to be coming thick and fast. In the latest contribution, the third volume to date in the new Blackwell History of the Ancient World,[1] P. J. Rhodes offers us a 'straightforward account': short chapters of narrative in which analysis is embedded, and which combine 'other aspects of Greek life with political and military matters'. By comparison with some other textbooks (Morris and Powell's *The Greeks*, for example), those other aspects are rather hard to find. There is certainly analysis: the chapter of 'retrospect' on the Athenian empire is a highlight. But the emphasis in this volume is undoubtedly on narrative – and that is, equally undoubtedly, its main strength. Well presented as it is (with time-charts – and, in one

[1] *A History of the Classical Greek World. 478–323 BC*. By P. J. Rhodes. Oxford, Blackwell, 2005. Hardback £50; paperback £19.99.

https://doi.org/10.1017/S0017383506000325 Published online by Cambridge University Press